



health
 possibilities
 evolve
 membership
 pursuit
 guidance
 energize
 growth
 cycle
 learning
 refresh
 emerging
 support
 community
 self-care
 new skills



DTRC

**2018 / 2019
 ANNUAL REPORT**

The DTRC's programs and services reflect the complete career cycle of a professional dancer, ensuring that emerging dancers are empowered with the specific tools and insight they need to make a successful transition into the milieu; that mid-career artists have skills to manage the on-going and changing demands of the profession; and that when a career in performance is no longer an option physically, psychologically, or financially, dance performers are prepared and supported to meet the challenges of transitioning and retraining for a second career. To this end, the DTRC listens, facilitates, and funds vital programs and services for professional dancers.

TOTAL AMOUNT FOR ALL GRANTS GIVEN TO MEMBERS

\$356,788

TOTAL NUMBER OF GRANTS AWARDED

101

42 retraining & FTS

\$223,016

39 skills grants

\$22,491

12 career exploration grants

\$9,281

8 special awards

\$102,000

\$4.6M

THE DTRC HAS DISTRIBUTED MORE THAN \$4.6 MILLION TO DANCERS OVER THE LAST 11 YEARS.

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Rui Huang is a former Second Soloist with The National Ballet of Canada and is currently working towards a CANFIT-PRO Personal Training Specialist Certification.

Photo: Karolina Kuras



With the guidance and extensive financial support from the DTRC I was able to pursue a retraining program that would not have been otherwise possible. It has opened a clear and uninterrupted path towards my next career. My family and I are forever grateful to the DTRC.

Message from the Chair of the Board of Directors

The DTRC Board of Directors strives to support staff to most effectively continue to serve the needs of dancers in Canada. That may be through proven pathways or by evolving to make changes that are reactive to current circumstances or preparatory for anticipated needs in light of observed trends.

The Board offers guidance from our diverse experiences, knowledge, skills and perspectives. We regularly review our Board membership and we continually strive to achieve even more diversity. We believe the new directors who have joined in the past year, Cynthia Bliss, Laurence Orillard, Urwana Coiquaud and Fanny Ghorayeb, have greatly expanded the breadth of skills available to assist the DTRC. Increasing the number of directors from Québec to three has also resulted in a Board with regional representation more in line with the proportion of members from the province.

Corporate governance, investment management, risk management, strategic planning, budgeting and fundraising are some of the key areas where the Board was most involved in 2018/19.

The Board and I have had the pleasure of working with Kristian Clarke in his transition as Executive Director. We are very impressed with everything that he has already accomplished in the short time he has been in the role. This included overseeing the change of auditor to Ninette Bishay of Hogg, Shain & Scheck when Barbara Scott retired. The transition went smoothly thanks to the invaluable assistance of Cynthia Bliss, our new Treasurer. Kristian also successfully hired Carola Jaque as the new Development & Fundraising Manager, Megan Andrews as BC Program Manager.

The changes in 2018/2019 demanded a lot more time and energy than in previous years but I believe we are now in an excellent position to move forward as the organization prepares to celebrate the last 35 years and forge its path for the future.

The successes of our work with our dancer members and in the broader nationwide artistic community could not have been realized without our many extraordinary supporters.

We are deeply grateful to the Department of Canadian Heritage, our federal and provincial funding partners, foundations, supporting dance companies, individual and corporate donors, sponsors, staff and volunteers.

Monique Rabideau

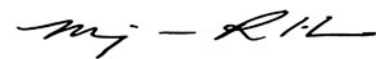


Photo: Sandra Strangemore

Message from the Executive Director

In my first year of guiding the DTRC as Executive Director, I have been struck by the variety of careers that our members are drawn to. I believe that our strength comes from this diversity. This is possible through our ability to accommodate those requests and tailor professional development opportunities accordingly.

The DTRC's main activities, programs and services have largely gone forward as anticipated in conjunction with changes to key administrative personnel. In March 2019, the organization's long-serving Executive Director, Amanda Hancox, announced that she was retiring from her position. Amanda leaves quite a legacy!

Although the transition to a new Executive Director has slightly delayed the implementation of our Strategic Plan, which spans from 2018-21, we continue to focus on:

- Improving the socioeconomic situation of Canada's professional dance performers both during and after their performance career.
- Assisting dancers in achieving higher education while in a full-time performance career.
- Ensuring the DTRC's relevance to the entire dance milieu by striving to be an inclusive and equitable organization.
- Enhancing DTRC services through Strategic Partnerships. We will continue to build on our successful collaborative ventures of the past few years—both inside and outside the arts.

We have also made additions to our staffing compliment by hiring a new Program Manager in our Vancouver office and bringing in a full-time Development & Fundraising Manager based in Toronto.

Megan Andrews has had a long connection and appreciation for the work of the DTRC. She is a dance artist and scholar, movement educator and writer/editor, working across theory and practice at various disciplinary intersections. Megan began teaching in the School for Contemporary Arts at Simon Fraser University in 2017 after a long stint in the Dance Department at York University (2004–2017). She was a Visiting Scholar at the Institute for Performance Studies at Simon Fraser University from 2017–2019 and is grateful to have received a Chalmers Arts Fellowship for 2017/18 for artistic research. Founding editor of Canadian dance magazine, *The Dance Current*, Megan led the not-for-profit organization in various roles for 20 years and maintains an ongoing affiliation with the publication.

Carola Jaque is our new team member in the Toronto office. Carola was most recently the Development Manager, and Strategic Partnerships with Theatre Ontario (www.theatreontario.org) where she was part of the organization for close to 3 years. She made her transition into the non-for-profit sector after a solid 15+-year career in the commercial real estate industry, in order to further expand and develop her existing passion for community outreach. As Development and Fundraising Manager, Carola is responsible for all activities surrounding programming partnerships and sponsorships, and overall donor management.

Kristian Clarke



Photo: Aleksandar Antonjevic

Organizational Overview

The DTRC's primary focus is its individual work with dance artists to help them assess, and then facilitate, their career development needs. Over the period, we worked individually with more than 70 dancers accessing career development training and helped more than 75 dance artists access professional counselling. As well, through our *on the MOVE / danse TRANSIT (OTM / DT)* career development series, which takes place in cities across the country, over 300 graduating students and emerging professionals took part in programming to help ease their transition into the professional dance milieu.

The largest organizational development piece that you will see featured in this report is the tremendous amount of work in expanding our services to the artist community in Québec. In June 2018, the ministère de la Culture et des Communications du Québec met with Urwana Coiquaud (Board member at CQRTD) and Parise Mongrain, and the agreement for a pilot project was put forward. The project that would include 20 actors, circus artists, choreographers, and musicians is receiving more than \$530,000 over three years. The hoped-for outcome is that the Centre québécois de ressources et transition pour danseurs (CQRTD) will become the organization to which the government will turn to for career transition services in the arts sector. It is essential for us to demonstrate the importance of this project as a Québec initiative to benefit Québec artists, although the outcome of the project has national significance. Thus far, the project is going well with good collaboration from artists and organizations in the field.

It is also important to point out that our financial position looks good as we are showing a significant surplus for this year of operations. However, this was a bit of an anomaly as we received a generous bequest of more than \$200,000 from a long-time supporter of the organization. As we look forward to our 35th anniversary in 2020, we hope to continue building on this momentum through the generosity of our patrons so that we can support the diverse range of training requests and programming that our members, and the broader dance community need to thrive, by committing to this beautiful but precarious art form.



Jean-François' long-term objective is to combine landscaping, culture and social dimensions. He is now mid-way through his Masters training program.



I am now convinced that my career choice is a success, and I am enthusiastic about the path leading to my new life.



Dancing Through Parenthood

June 27, 2018

The Lynda Hamilton Centre - DTRC National Office

Across the country, the DTRC listens to the specific needs of our members, developing opportunities for discussion and learning as requested. In Toronto, members asked if we would host a discussion on parenthood and the professional dance career. This is a growing transition issue for our members and proved to be timely and pertinent. Thus in June, the DTRC national office hosted *Dancing Through Parenthood* to provide dancers with an opportunity to discuss the following issues:

- Scheduling and demands of parenting vying with time needed for artistic practice;
- Relationship to the changed body;
- Feelings of isolation;
- Fear of being seen as no longer artistically relevant;
- As well as, the many benefits to one's artistic career, e.g. developing creatively through this new lens.

The dancer directed discussion was candid and proactive. We set up a specific *Dancing Through Parenthood* Facebook group to carry on, and extend, the conversation across the country.



Financing Your Life and Career with Chris Enns

November 20, 2018

Dancer Transition Resource Centre, National Office

To lots of artists, finance feels like a different language and so it can be difficult to manage money especially when faced with the complications of variable income, multiple income streams and values that don't always connect to traditional financial planning. In this session, Chris talked about how you can take control of your money and use it to build a life that you care about (whatever that means). He discussed the dysfunctional beliefs that hold us back as well as practical methods to budget, save and structure your finances no matter how non-traditional your income is.

In this workshop, financial planner and opera singer Chris Enns covered the basics of how to connect with money when you are a creative person. He talked about:

- Setting financial goals
- Mapping the cost of your life and figuring out irregular expenses
- How to separate your business and personal life
- How to manage variable income
- The fundamentals of tax: what you need to know as a self-employed person
- What tools can help manage your money



on the MOVE / danse TRANSIT

Overview

As a part of the DTRC's mandate – to help dancers with transitions *into* a professional performance career – we deliver *on the MOVE / danse TRANSIT (OTM / DT)*, a dynamic career planning and networking program designed specifically for dancers entering professional careers. Regional programming is planned in collaboration with national and regional service organizations, with input from the training institutions and emerging artists.

The event strives to welcome new artists into the workforce; build professional skills, knowledge and attitudes; facilitate networking with peers, mentors and service organizations; and introduce a holistic approach to professional development and ongoing personal and artistic growth.

While most programming takes place in the winter and early spring, the planning for this major DTRC program happens throughout the year.

OTM – Toronto

OTM / DT 2019 offered 23 sessions in total to students. There were four presentations, two PODs, three panels, two workshops, and twelve concurrent Career Conversation tables. Two panels were concurrent (Professional World Survival Kit and Exploring Avenues for Dance Teaching and Pedagogy) as well as two workshops (Dancing with Words and Financing Your Life and Career).

The DTRC counted once again on the support of the steering committee, the national office, and local dance schools and studios. They were essential to the event's success.

The steering committee is composed of an active and effective team comprised of eight organizations that play leadership roles in supporting dance professionals in Toronto. The members are very resourceful and played different and complementary roles during both the planning stages and the day-of the event.

Most participants were students from *George Brown College* and *York University*, which together represented almost 60% of total attendance. Students from *The School of Toronto Dance Theatre*, *Ryerson University* and *The Conteur Dance Academy* were represented as well.

OTM – Vancouver

DTRC BC worked closely with our Toronto colleagues at all points of planning and mounting the event.

The National Office, assisted our BC team with DTRC website updates, graphics, registration set up, e-blasts and social media posts.

Pre-professional training programs were our target audience and some of our strongest allies in promoting our event. Here is how we facilitated their informed engagement and participation:

1. Posters and postcards were delivered to local dance schools and studios across the Lower Mainland.
2. BC Staff followed up personally with many key contacts (via email, phone and Facebook).
3. Dancers and Dance Schools alike committed to growing our reach on Social Media -by liking and sharing our event, announcements and posts.

Important Statistics:

- 15 schools
- 57 students/participants
- 18 presenters and panelists
- 5 participating organizations

DT – Montréal

With nearly 120 participants and guests, attentive and curious, *danse TRANSIT 2019* testifies once again to its unifying role at this crucial stage in the development of the dancer's career that is their transition to the professional scene. We were delighted to be welcomed by the Conseil des arts de Montréal to their most inspiring location. Following the course of the news, the main theme of this 16th edition has certainly been ethics and harassment at work, doing our part to inform the next generation and raise the standards of the profession. We continued our efforts in terms of sustainable development and renewed for a sixth year the goal "ZERO waste"* and for the first year our menus were entirely vegan!

*Performance: *danse TRANSIT 2019* generated 0.28kg of waste.

"Thank you for this wonderful event, very enriching and informative."

"I'm so glad to be here."

"It's a great event that will help me in the future."

Important Statistics

- 7 schools
- 61 students/participants
- 52 presenters and panelists
- 19 participating organizations

OTM – Winnipeg

On Monday, April 15th, the DTRC partnered with Canada's Royal Winnipeg Ballet to present the 2019 version of *on the MOVE (OTM)* celebrating Manitoba's emerging dance artists. A total of 41 participants attended the full-day event representing 10 dance organizations/studios from throughout the city. We had a large representation from the Professional Division and Aspirant programs of the RWB but unfortunately next to no representation from the School of Contemporary Dance due to a scheduling conflict.

Brenda Gorlick, retiring DTRC Manitoba Representative, had some great observations:

Highlights of the day included very thorough demonstrations of core strengthening techniques with Katie, a hands-on approach to networking with Stephen, a "killer" dance class with Genie which both Gabriela (Rehak – Incoming DTRC Manitoba Representative) & myself took, an inspiring sharing of knowledge from Keith, a broad range of information sharing from our Q & A panel, an updated look at grant writing and an honest look at mental health. It was particularly satisfying to see the connection and interaction between participants of different disciplines and training backgrounds. A big SHOUTOUT goes to the RWB staff who were wonderful partners and facilitators with the set-up and organization of the day's events.

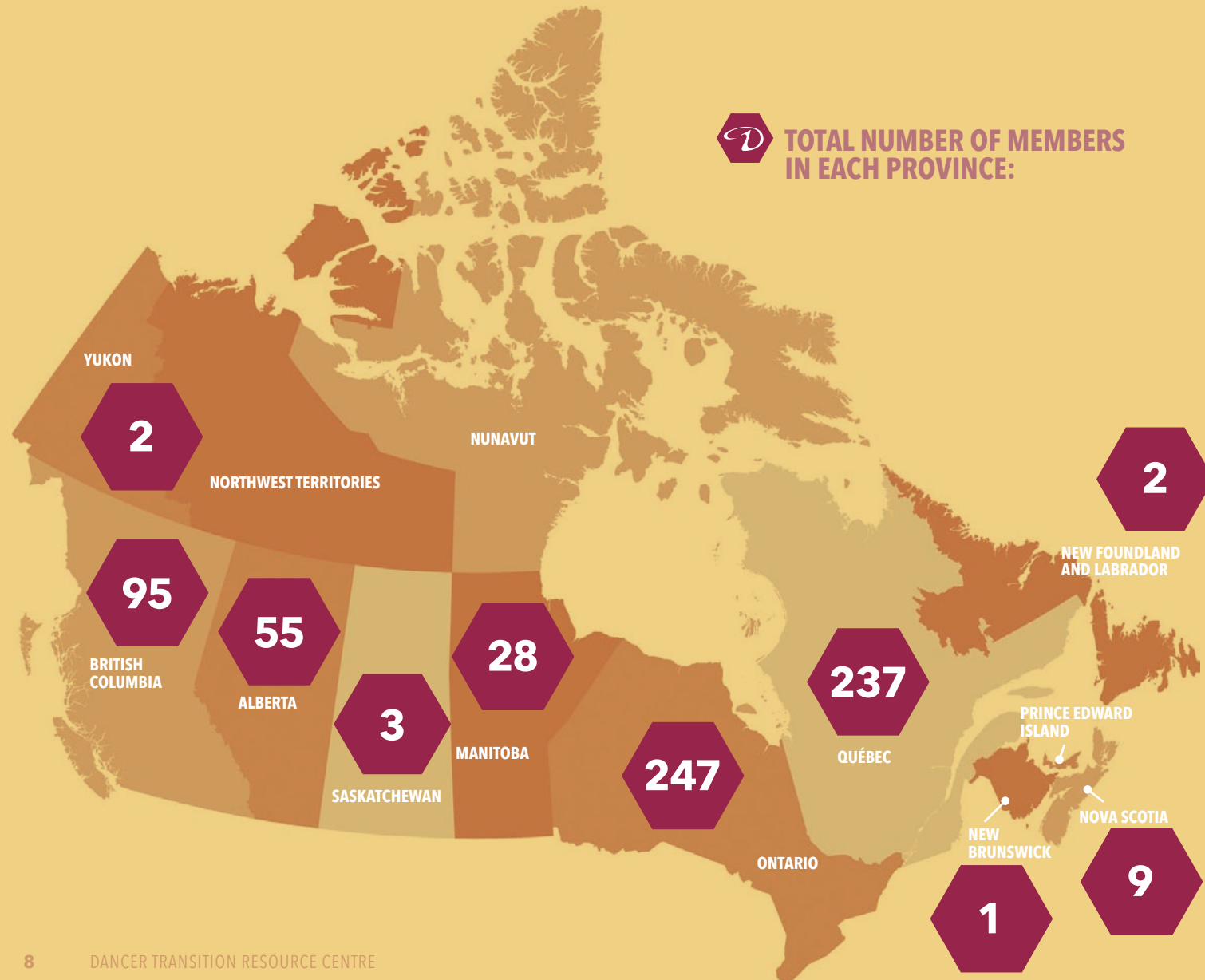


Membership

TOTAL NUMBER OF MEMBERS

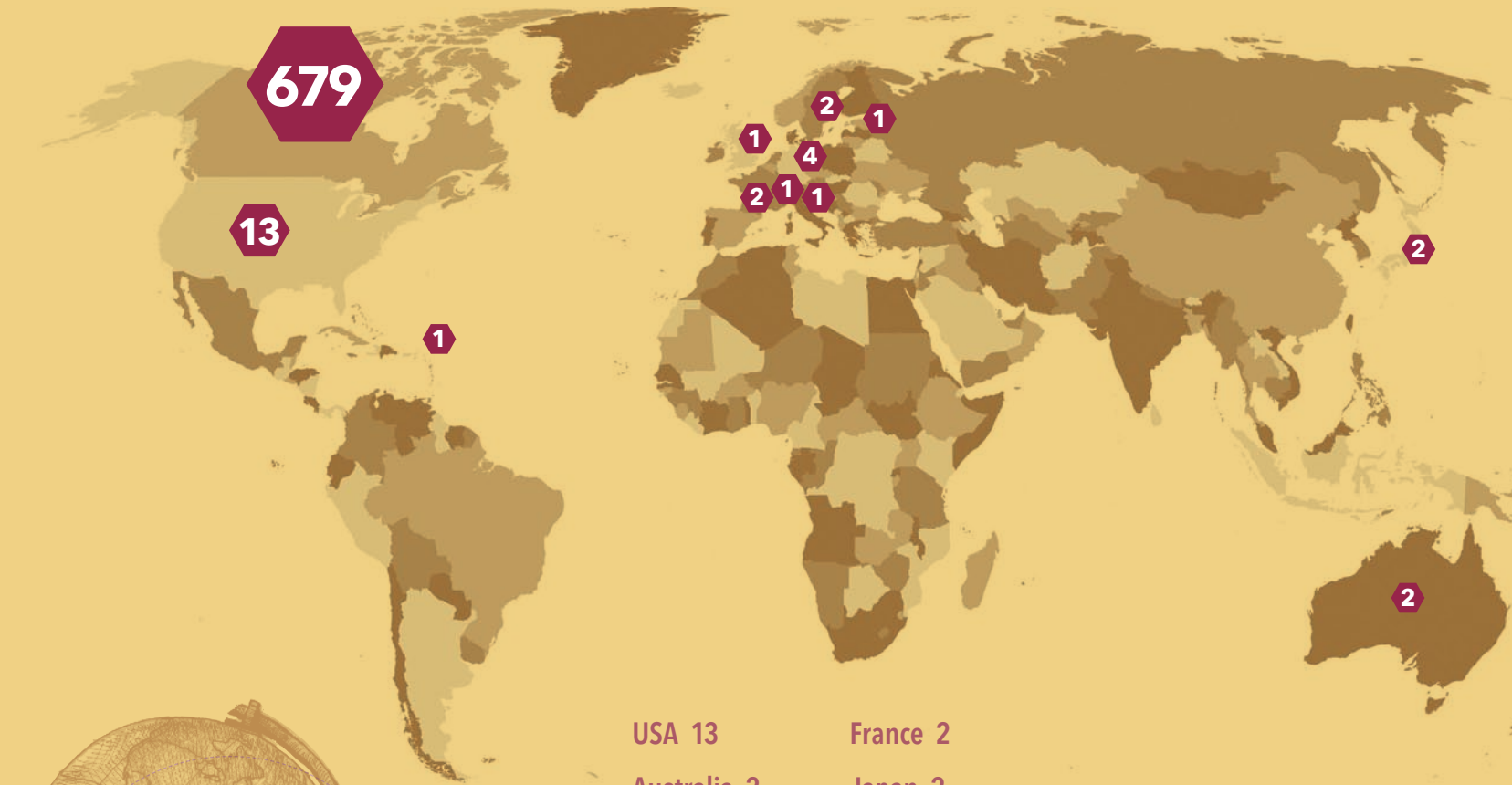
709

TOTAL NUMBER OF MEMBERS IN EACH PROVINCE:



TOTAL NUMBER OF MEMBERS INTERNATIONALLY

30



Member Stories



Angola Murdoch & Natalie Fullerton

With professional experience in aerial silks, fire dance & theatrical clown performance, Angola Murdoch and Natalie Fullerton were drawn to explore clowning for pediatric and geriatric care work in hospitals. Together, they both received a retraining grant to take a Therapeutic Clowning Certificate Program. Through this program they would learn mime and clowning techniques, sign-language and best practices in health care environments. Angola enrolled in 2 French language courses, and Natalie took two Emergency First Aid courses through Skills Grants support. Following the training they would garner placements at Safehaven Respite for young people who have cognitive and physical disabilities. Additionally, they also received a placement at Sunny Brook Veterans Centre, utilizing their specialized training in therapeutic care and physical creativity to connect with others through singing, laughing and spending meaningful time with over 500 veterans.

My therapeutic clown course turned out to be more fantastical than I could have ever imagined. I knew I would like the work, I didn't know I would love the work. – Angola

I am officially a working fool! Thank you again for all of your time, energy and information, I'm so grateful. – Natalie



Photo: Austin Young

Dana Gingras

Choreographer, performer, teacher and filmmaker Dana Gingras is a true entrepreneur, and has worked in the world of dance for 25 years. The development of her parallel career, was triggered by an injury and was beneficial to not only her, but her surrounding community as well.

I experienced a rupture of identity. During my [physical] rehabilitation process, I realized that a dancing career doesn't last forever.

It was while seeking to regain her physical abilities that Dana discovered the GYROKINESIS® and GYROTONIC® trainings that significantly improves the range and efficiency of movement. This allowed her to start dancing again and motivated her to undertake the first phase of certification in teaching the method.

I wanted to be financially independent. Even if they succeed (whatever that implies), the dancers live in a certain precariousness. [...] This certification meant that I no longer had to say yes to everything, it meant independence.

She opened her first studio on l'avenue du Mont-Royal in 2007. This space was relocated on rue Henri-Julien in 2009 under the name STABLE in honor of the building's original vocation, and also serves as a place of creation for Dana and other choreographers and creators. In 2011, with the support of the DTRC, Dana took the plunge and began her training to become a Master Trainer specializing in GYROKINESIS® and GYROTONIC® Methods "which has changed the situation in terms of stability, security, of being able to build my own life ", allowing her to train new coaches.

Dana employs several dancers, trains, prevents and helps the recovery of injuries, in addition to contributing herself to some dancer's career transition by training some of them as coaches of the method. Her activities inspire her and nourish her on the choreographic level; she found a way to create a conversation between her two careers, which increased her creative work satisfaction.

The skills a dancer acquires are channeled into another form, which is also in motion and which also has the power to transport people. – Dana

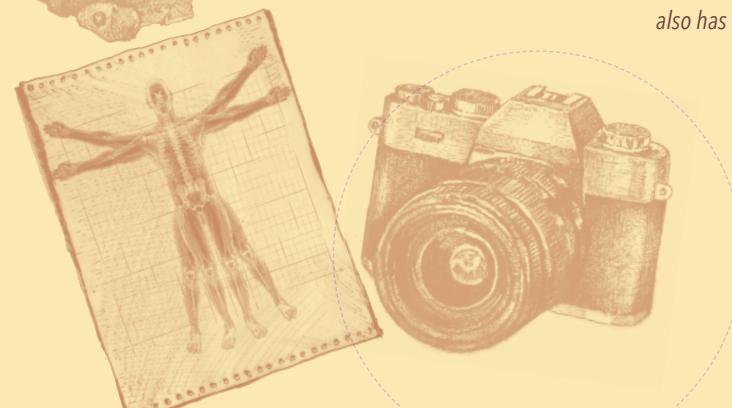
Michelle Olson

Michelle Olson is a member of the Tr'ondëk Hwëch'in First Nation (Yukon) and the Artistic Director of Raven Spirit Dance and instructor at Langara College's Studio 58 Acting Program.

Her work as a performer and creator embraces the arenas of dance, choreography, theatre, opera, dance education and community arts. Her current retraining goals are to take a Yin Yoga training program from Semperviva Yoga to compliment her 200hr Yoga Teacher training, received four years ago with the support of DTRC's retraining grant. This program will support Michelle as she seeks new knowledge about the philosophy and practice of yoga, as well as empowering her efforts to physically and mentally explore physiology and anatomy.

This training in yoga has grounded Michelle in her movement knowledge and has been an instrumental part of her community and college movement classes.

I see my students as being from all walks of life, artists, college students, children, elderly and inquisitive adults. I am excited to meet them all. – Michelle



DTRC - Community Engagement Initiative

After working with Cultural Pluralism in the Arts Movement Ontario (CPAMO) over 18 months the DTRC was looking to expand its research by conducting a deep community engagement initiative. The initiative was aimed at understanding the limitations, challenges and paths of upcoming, current and past dancers. It was also aimed at determining why some dancers chose to pursue alternative careers.

The DTRC team engaged Samyuktha Punthambekar as our Project Leader. Samyuktha conducted several one on one interviews with dancers from several cultural backgrounds. The interviews gave us an excellent insight into our key questions.

The interviews were conducted with artists from Toronto, Mississauga, Scarborough and Ottawa to name a few cities. Many of the artists determined that they did not have a strong platform to voice out their concerns. Funding also seems to be a constant concern, especially with the funding cuts that the provincial government introduced.

In conclusion, the dance community is still facing a lot of 'monopoly' issues. Large institutions that are established should be doing more to support upcoming artists, especially from the Indigenous and other marginalized communities. Also, for new immigrant People of Colour (POC) artists, there is a very high set expectation that is ingrained into the system. It continues to be very difficult for them to settle in and practice their art form. Even more difficult for new immigrant POC artists, are finding the opportunities that unfortunately only established organizations currently have.



2018/2019: The CQRTD comes into its own A Message from Parise Mongrain

When it opened in September 2002, once avenue du Parc, without a parade or bugle, the growth of the DTRC office in Québec was difficult to predict. But, under the visionary leadership of the founder, Joysanne, francophile and respectful of cultural distinctions on a Canadian scale, the Québec branch of the DTRC was able to take root.

Turning point

A few years later, the number of members based in Québec had more than doubled, constituting approximately 30% of the total membership of the DTRC. Between 2006 and 2015, we had already distributed to professional dancers working in our province \$ 1,614,313 in the form of professional consultation services, bursaries to support the acquisition of skills and retraining. This sum represents a proportion of 43% of what the DTRC invested for all of Canada during this same period. This state of affairs and the pressure that this growth has exerted on our more than limited workforce led to reflection and then quickly to action. In fact, the sensitivity of the Government of Québec in terms of career reconversion of cultural workers and the growing reputation of the DTRC in Québec suggested a possible financial contribution from Québec authorities. It is in this spirit that the Centre québécois de ressources et transition pour danseurs (DTRC) was formally constituted on January 15, 2015 and that shortly after its board of directors was formed, giving new life to the possibility to increase the resources of DTRC's Québec office to adequately serve professional dancers from here.

¹ Action plan for "Everywhere, culture - Québec cultural policy", objective 2.5, measure 16, online: <https://partoutlaculture.gouv.qc.ca/creation-production-et-diffusion/>

² Wording taken from the search mandate.

³ **Germain Belzile**, president - economist and lecturer HEC Montréal, **Urwana Coiquaud**, vice-president - professor of law and researcher HEC Montréal, **Laurence Orillard**, secretary - CRHA, consultant in leadership and talent development, **Sandra Lapierre**, treasurer - former dancer, osteopath and entrepreneur, **Mickaël Spinnhirny**, administrator - former dancer, entrepreneur in international distribution and communications.

The pilot project

Then the fall of 2017 brought in its wake the right time to showcase our expertise to the ministère de la Culture et des Communications du Québec, during work related to the renewal of the Cultural Policy. Our advocacy will have borne fruit. Taking advantage of the circumstances and thanks to the generous support of the Regroupement québécois de la danse, the CQRTD was finally entrusted with a mandate related to one of the measures of the new Cultural Policy which aims to "implement support to facilitate the career transition of performing arts artists (dance, circus, theater and music)"¹. It was in the fall of 2018 that the CQRTD began to put the almost 35 years of DTRC experience acquired with professional dancers to the service of other artists. Thus, the CQRTD examines until March 2021 the effects produced by DTRC programs on 20 artists from different disciplines. Through this action, the CQRTD pursues the following objectives:

- Animate human capital from cultural professions by allowing artists to make all the changes required so that they can find their place on the market in a job that brings them satisfaction;
- To support social benefit from new talent and productivity being deployed into the economy;
- Act to prevent chronic use of public income security plans by artists living in poverty;
- To be a leading partner to act both on a major flaw in the artists' markets, namely the enduring precariousness, and on the objectives of our governments.

The CQRTD is pleased to lead the pilot project with the essential collaboration of several partners in the cultural sector, such as the Regroupement québécois de la danse, l'Union des artistes, la Guilde des musiciens et des musiciennes du Québec, En piste - Regroupement national des arts du cirque as well as Compétence Culture.

At the same time as this activity, the ministère de la Culture et des Communications du Québec funded, at the request of the CQRTD, research whose main objective is to "better understand the challenges of career transition for artists exercising certain professions in performing arts and ultimately to put in place appropriate support measures"². To this end, a team of five researchers from the University of Montreal and Laval University is working on this study and analyzing the pilot project.

The pilot project is both the culmination of years of expectation and the start of a new era of partnership and deployment. I would also like to stress that nothing like this could have been accomplished without the immense contribution of my two steadfast accomplices: Gabrielle Desgagnés and Francine Liboiron, faithful assistants for many years. And what about the exceptional work of the members of the CQRTD board of directors³, a close-knit and jovial team made up of people with a very sharp critical mind, responsive, generous and strongly involved, who enrich the thinking through their different perspectives and expertise.

For a long time, I spoke about the need to consolidate the Québec office. I changed my mind. While the term "consolidate" conveys the idea of "strengthening" or even "cementing", a perilous posture for an organization like ours which must respond to surrounding changes, I am now focusing on curiosity, empathy and social commitment which calls for openness and adaptability. Thus, this agility of the CQRTD will be the basis of our future actions for the years to come.

Parise Mongrain, Director of CQRTD and DTRC Québec Office

"The pilot project set up by the CQRTD is an unprecedented experiment. As a researcher, and director of the multidisciplinary team supporting this project, I am particularly proud to be able to participate in this large-scale project. This project will first allow us to identify with precision the specific needs of artists when they consider, based on constraints or events that may be very dissimilar, to make a turning point in their career, and possibly to quit their artistic profession in favor of another profession."

Philippe Barré, Director of Research, Associate Professor at the School of Industrial Relations at the University of Montreal.

"Sometimes it can seem terrifying to walk into the unknown... I immediately felt welcomed, heard. I now realize that I am no longer alone. It's liberating. It's a privilege to be accompanied by experts and to participate in such a rich program."

Circassian, participant in the CQRTD pilot project

Programme financé par



STATEMENT OF FINANCIAL POSITION

As at August 31, 2019.

	2019	2018	
Assets	CURRENT ASSETS		
	Cash	\$436,199	\$443,626
	Short-term investments	\$200,000	\$200,000
	Accounts receivable	\$22,412	\$20,307
	Prepaid expenses	\$1,707	\$1,982
	Subtotal	\$660,318	\$665,915
	PROPERTY AND EQUIPMENT	\$24,482	\$30,446
	LONG-TERM INVESTMENTS	\$1,257,922	\$1,153,547
	Total Assets	\$1,942,722	\$1,849,908
	Liabilities and Net Assets	CURRENT LIABILITIES	
Accounts payable and accrued liabilities		\$25,204	\$17,141
Prepaid membership fees		\$12,983	\$14,895
Current portion of leasehold inducement		\$3,150	\$2,400
Deferred revenue		\$159,975	\$145,500
Dancer grants payable		\$338,222	\$407,417
Subtotal		\$539,534	\$587,353
LEASEHOLD INDUCEMENT		\$6,300	\$7,200
Total liabilities		\$545,834	\$594,553
NET ASSETS			
Endowment Fund		\$200,000	\$200,000
Internally designated		\$858,171	\$733,171
Unrestricted		\$338,717	\$322,184
Total net assets	\$1,396,888	\$1,255,355	
Total liabilities and net assets	\$1,942,722	\$1,849,908	

STATEMENT OF OPERATIONS

Year ended August 31, 2019

	2019	2018	
Revenue	Grants	\$709,508	\$727,373
	Donations and fundraising	\$343,669	\$222,732
	Membership fees	\$90,151	\$96,483
	Interest and other	\$35,584	\$49,763
	TOTAL	\$1,178,912	\$1,096,351
Expenses	PROGRAMS AND SERVICES		
	Dancer grants and awards	\$349,804	\$420,346
	Regional programs and services	\$173,301	\$174,131
	Dancer consulting services	\$143,567	\$136,284
	Conferences and workshops	\$36,969	\$40,887
	LEAP transition project	\$6,335	\$25,777
	Communications and outreach	\$10,947	\$9,024
	International projects	\$6,881	\$2,167
	Subtotal	\$727,804	\$808,616
	ADMINISTRATIVE		
	Administration personnel	\$166,466	\$160,842
	Office and general	\$72,194	\$50,591
	Rent	\$30,242	\$26,559
	Professional fees	\$12,695	\$11,754
	Fundraising	\$16,007	\$4,586
	Marketing	\$2,981	\$3,693
	Amortization of property and equipment	\$8,990	\$7,982
Subtotal	\$309,575	\$266,007	
TOTAL	\$1,037,379	\$1,074,623	
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	\$141,533	\$21,728	

Development & Supporters

Our Community of Donors and Supporters

For an organization like the DTRC, the relationship with our partners is profound, and goes much deeper than their monetary contributions. Their belief in the DTRC strengthens, encourages and validates our mission. We are grateful not just for their donations and understanding, but also for their commitment to artists and their individual passions throughout Canada.

The DTRC is proud to receive the continued support of a dedicated and diverse group of funders: individual donors, foundations, corporate partners and government programs. We are grateful for their strong understanding of the role that DTRC plays in the lives and well-being of professional dancers.

The Department of Canadian Heritage's Canada Arts Training Fund continued to provide the DTRC with its core funding along with strong support from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council. We thank our partners in government for their enduring support.

We would also like to extend our heartfelt gratitude to our principal benefactors Lynda Hamilton, and Joan & Jerry Lozinski.

Celebrating Special Relationships

The DTRC is privileged to have received a generous legacy gift of \$203,724 from the Estate of Mitchell Wywiorski. Mr. Mitchel Wywiorski was a strong supporter of the organization for well over 13 years with committed annual contributions that actively strengthen our services for dancers.

Over the years, our team has built strong relationships with our individual donors within all of our regions, and a gift of this magnitude is a reflection of such that commitment.

The Catherine and Maxwell Meighen Foundation has supported DTRC through grants since 2006 and we are grateful to be one of the countless arts organizations who have benefited from this generosity.

Our organization is also proud to have the continued annual funding support from The Winnipeg Foundation for the past 14 years. This past term, the funding was graciously extended under the Barbara Pearce Arts and Culture Community Fund, and helped us provide programming for emerging dancers in Winnipeg.

Buy a Brick, Build a Future

During its second year the Buy a Brick, Build a Future initiative secured 29 individual donors and private corporations across Canada with their support. This stage of the opportunity collected a total of \$15,880 of our annual overall fundraising.

This initiative has proved very effective, and we look forward to seeing fruitful results over the years.

11%
increase in Annual Donations

10K
in overall funding secured

24K+
Step Forward Campaign

DTRC Honour Roll

September 2018 – August 2019

The DTRC gratefully acknowledges the financial support of the Government of Canada through the Canada Arts Training Fund and the Department of Canadian Heritage.

Funded by the Government of Canada



THE DTRC is grateful for the support of our public funders.



Canada Council
for the Arts
Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
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Paulie McCullagh
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PRINCIPAL BENEFACTORS \$25,000+

Lynda Hamilton,
President of Edper Investments Ltd.
(In honour of Amanda Hancox)
Joan & Jerry Lozinski

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The Catherine and Maxwell
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Louise Smith
The Winnipeg Foundation
– Triple A Fund

TRANSITION CIRCLE \$1000+

Amanda Hancox
Iris Bliss
Isabella C. Favaro
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Family Fund
Richard Hogarth

Constance & Peter Mak,
(In honour of Amanda Hancox)
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Phillip Moller & Carol McLafferty
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Monique Rabideau,
(In honour of Amanda Hancox)
Jane Spooner

SOAR \$500+

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(In honour of Amanda Hancox)
Brett Ledger
Jill Humphries
(In honour of Amanda Hancox)
Walter M. Bowen
& Lisa Balfour-Bowen
Patricia Fraser
Sylvia M. McPhee
Angelina Bakshi
Hellyer Household

**The DTRC gratefully
acknowledges the outstanding
commitment of time, wisdom,
professional expertise and
financial support of our founder
Joysanne Sidimus and our Board
of Directors:**
Chair, Monique Rabideau
Vice-Chair, Patricia Fraser
Treasurer, Cynthia Bliss
Secretary, Jill Humphries

Germain Belzile
Michael Caldwell
Paul Chambers
Urwana Coiquaud
Ainslie Cyopik
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Garry Neil
Laurence Orillard
Louise Smith

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Garry Neil
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TURN \$100+

Anonymous (\$100)
Ainslie Cyopik,
In honour of Amanda Hancox)
Ann Hogarth
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Barbara Dance
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Buy a Brick, Build a Future 2019

In honour of Jill Humphries, Gold Corner Stone

Germain Belzile
Garry Neil
Patricia Fraser
Julie Bertoia
Ainslie Cyopik
Betsy Carson
Patricia Maybury
Monique Rabideau
Louise Smith

In honour of Danny Grossman, Silver Key Stone

Anonymous
Betsy Carson
Isabella C. Favaro
Vanessa Harwood-Scully
Sarah Lochhead
Mary Jane Phillips
Joysanne Sidimus
Karen Wierucki

In honour of Vincent Warren, Bronze Stepping Stone

Chantal Dauphinais
Isabella C. Favaro
Sarah Finlayson
Jean Grand-Maître
Bobby Thompson
Renee Robert
Marie-Josée Dubois
Paul Reich
Paula Reich
Alexa Topolski

Affiliate Companies



Board Governance

The DTRC Board Directors are chosen from across the country for their diversity of skills, experience, and knowledge; each brings their own particular perspective to the table. The Board has a profound understanding of the values and mission of the organization and keeps the DTRC on a steady path by providing leadership, direction, and accountability to ensure the organization continues to provide the services needed and valued by the dance community.

While the entire Board of Directors is engaged in strategic planning, the Board is comprised of six sub-committees, including: Executive, Awards, Finance, Fundraising & Development, Governance & Nomination, and Human Resources.

Financial Planning

Financial planning and budgeting are conducted at the Board level, in consultation with the staff. Budgets are developed for both three-year and annual cycles, using actuals from completed years and assessing trends to forecast future need. The DTRC has a Designated Fund that is internally restricted by the Board and maintained to cover multi-year contracts and payables.

Understanding and Managing Risk

The DTRC's financial risk tolerance is low. The Board of Directors monitors the organization's investment portfolio in accordance with all applicable legal and regulatory requirements. The Board's primary objective is the preservation of capital in order to ensure the funds are maintained for future needs.

The DTRC recognizes that a major portion of its annual funding comes from the public sector, rendering the DTRC vulnerable to changes in legislation and government funding priorities. The DTRC is committed to expanding its private sector fundraising across the country and continues to dedicate resources to private sector relations to meet long-term financial strategies and goals.

Board of Directors

Monique Rabideau,
Chair

Patricia Fraser,
Vice-Chair

Cynthia Bliss,
Treasurer

Jill Humphries,
Secretary

Germain Belzile
Michael Caldwell
Paul Chambers
Urwana Coiquaud

Ainslie Cyopik
Howard Jang
Garry Neil
Laurence Orillard

Louise Smith
Betsy Carson
Patricia Maybury

Staff

Kristian Clarke,
Executive Director

Heather Bruce,
Director of Member Services

Sarah Lochhead,
Director of Administration

Jon Reid,
*Marketing and
Communications Manager*

Parise Mongrain,
Director of CQRTD and DTRC Québec Office

Megan Andrews,
BC Program Manager (from May 2019)

Isabella C. Favaro,
*Director of Fundraising & Development
(until April 2019)*

Carola Jaque,
*Development & Fundraising Manager
(from June 2019)*

Veronique MacKenzie,
Atlantic Canada Representative

Helen Husak,
Alberta Representative

Brenda Gorlick,
Manitoba Representative
Gabrielle Desgagnés,
*Executive assistant of CQRTD
and DTRC Québec Office*

Francine Liboiron,
*Events coordinator of CQRTD
and DTRC Québec Office*



About the Dancer Transition Resource Centre

Founded in 1985, the Dancer Transition Resource Centre (DTRC) is a national, charitable organization dedicated to helping dancers make necessary transitions into, within, and from professional performing careers. We also operate as a resource centre for the dance community and general public and support activities that improve the socioeconomic conditions of artists across the country.

As a world leader in dancer transition, we are active participants in international conferences and research initiatives and help drive change within the dance community.



NATIONAL OFFICE

The Lynda Hamilton Centre
1000 Yonge St., Suite 303
Toronto, ON M4W 2K2
416-595-5655
Toll Free: 1-800-667-0851
nationaloffice@dtrc.ca

QUÉBEC OFFICE

3680, rue Jeanne-Mance
bureau 313
Montréal, QC H2X 2K5
514-284-1515
bureauqc@crttd.ca

BRITISH COLUMBIA OFFICE

402 West Pender Street
Suite 712
Vancouver, BC V6B 1T6
604-899-0755
bcoffice@dtrc.ca